

generation must initiate towards this problem. Not only the young generation but everyone who is self-dependent should put their positive effort towards this situation.

Apart from all the above things, literature can also play a vital role in such things. Literature should be written but practical enactment of the literature should not be limited to glorification of literary field only.

Thus, Eco-terrorism is not only limited to the ideology of radical environmentalists but it is the voice to be listened by all that Nature preserves our existence. So preserve Nature's existence otherwise catastrophe will swallow the whole humanity.

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## GITA MEHTA'S RAJ: An Analysis

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#### Abstract:

Set in the early- to mid-twentieth century, Raj relates the life of an sheltered Indian princess, Princess Jaya, as she witnesses the finish of British majestic administer in India. Her father, once a proficient man in the gathering, is step by step being obliged into inconclusive quality by the strict rules constrained on him by the British Raj—the British government in India. Jaya is at last sent to marry a sovereign in a neighboring kingdom, though her better half—in the same way as other in India at the time—is fixated on copying the British. Her husband's preoccupation with Western esteems makes him see anything Eastern as sub-par, including his better half. After the era of colonial rule ends in 1947, Jaya is finally able to exert her own independence by enlisting for a position in the recently shaped Indian government.

#### Introduction:

Published in 1989, Gita Mehta's first novel Raj, is a careful and beautiful authentic story that takes after the movement of a young lady naturally introduced to Indian nobility under the British Raj. The novel is a radiant blend of history and fiction. The novel starts amid the most recent years of the nineteenth century. The story covered the 50 years preceding Indian independence through the anecdotal character of Jaya Singh, daughter and spouse of



maharajahs who ruled two of India's nominally independent kingdoms. The novel's key-figure, Jaya Singh, is the daughter of the Maharaja and Maharani of Balmer, one of the kingdoms of Royal India. Mehta paints Jaya's youth, the customs and ceremonies, political weights and obligations that illuminate her life, elaborately. She bargains impartially with the political and social issues, passing on the enormous torment and crippling feebleness with which the Indian individuals needed to bargain, while as yet figuring out how to depict the British with some objectivity. The novel accomplishes historical portrayal, following Jaya from childhood through adolescence to her betrothal and then through her marriage to a Prince of Royal India who has no enthusiasm for Indian ladies, .....completing Jaya from youth immaturity to her assurance to be wedded and after that through her marriage to, but whom, as a Westernized playboy, favors European ladies, planes, and polo to the obligations of a defender of the general population. Mehta utilizes Jaya as a focal point through which to see these turbulent years of India's battle for freedom. She does an admirable job by depicting Jaya's reality—a woman with resources and education brought half up in and half out of the conventions of *purdah* and Hindu custom that reined perpetual for eras before her.

Jaya is from the illustrious family yet she endures like a common lady. She, in some cases, disillusions, disappoints yet she doesn't lose the fight. The impressions of modernity which she learnt from her childhood strengthen her in adversity. Modernity enables her to beat every impediment. Continuously, she raises her voice against unfairness. Subsequently, she is announced as the Regent Maharani of Sirpur. Toward the finish of the novel, she develops as an autonomous lady. Thus, it is a verifiable fiction as well as an account of lady's battle to set her way of life as an individual.

Gita Mehta exhibits her unprecedented

valuation for the recorded, political and social complexities of India, British and Imperial, under the Raj. She composes with practical detail and nuance about the period from Queen Victoria's Diamond Jubilee to the brutal and bloody civil wars for Independence. Gita Mehta brings her characters, both anecdotal and genuine, to life. She acquaints her reader with a firsthand perspective of a maharajah's illustrious zenana, which is called as harem also. In that place ladies in *purdah* are protected by degenerate eunuchs and she takes us to the front lines of First World War alongside Indian Calvary warriors. We witness Mahatma Gandhi's historic march to the sea, with a huge number of his kinsmen, to break British laws against making salt. Gita Mehta splendidly interprets the social subtleties and distinctively sets her scenes of pageantry and poverty.

The novel is partitioned into four sections: Balmer, Sirpur, Maharani and Regent. A preface and afterword are appended to the novel. The preface reveals insight into some august standards uncovered while the Maharajah gives his regal lessons to his daughter Jaya, "Rulers are men and men are constantly panicked. A man can't oversee unless he stands up to his own particular fears." (Raj: 5). The afterword uncovered the geographical features of the unified India and legislative testimonials of the privy purse of the rulers that followed the kingdom's merging with the independent British India in 1950 and additionally the resulting abolishment of the rulership in 1971. Books 1 and 2 (Balmer and Sirpur) primarily manage the 'royal way of life, challenges, the magnificent cultural assimilation, abuse and enslavement of the kingdoms.

The books uncover the interior clash of the royal life and the effects of the impacts of the colonial policies on the kingdoms. Along with Book 3, the two books likewise exhibit the effect imperial hegemony on the princes and



endeavors to culturally assimilate the brains by obliging the princes to go to England to obtain the westernized education and culture.

Also, the three books uncover the unrestrained and passionate life of the Indian princes. Books 3 and 4 exhibit how the political experience is heightened between the nationalist movement and the British, Reformists and kingdoms, and the British and kingdoms. Exceptionally huge are occasions which the previous two books uncover, for example, the country freedom, partition, Muslim-Hindu unrest alongside the political milieu that overwhelms the contemporary history. The novel is described by the omniscient storyteller whose portrayal moves from the individual to people in general and from the neighborhood to the worldwide.

Mehta offers her reader a wide extent of social, political, chronicled and local overview of her nation. Inside this structure, the text depicts the setting from the postcolonial point of view. Raj is managed from a female view which hues the novel's significant theme of exploring the Indian history. The author projected the good and bad times of the royal India and the worries of the royal life. With a conventional, social and political points of view, the Indian kingdoms are examined in the novel for they constitute the prominent place in the Indian history. The author uncovered in a moment detail the way of life of the imperial existence of the Indian nobility alongside their governing affairs. Their preoccupations, obsessions, patriotism, extravagancies and superficialities under the colonial authorities are researched. With a geological depiction, the writer states the geo-historical identity of the royal India while the novel follows the courageous woman's turn from Balmer to Sirpur. Further, as a part of the royal heritage, the monarch and governing morality of the kingdoms are featured. Jaya is instructed by her father, the ruler of Balmer, the lessons of Rajniti, the philosophy of the monarch.

The novelist delineates the native's ethical values and traditions. The novel from its prologue to afterward highlights a period from 1897 to 1970s. It serves a document of very significant incidents which took place in the colonial India and the globe. The famine in India, The Two World Wars, Gandhian Movement, the Muslim-Hindu civil war, emergence of the democratic India, the partition, all constitute the thematic frame of the novel.

However, the novelist never saves time to expose the central theme of the political and cultural confrontation between the colonized and colonizer. This has been made clear as earlier as in the first pages when the colonial exploitation and brutality are underscored through its interaction with the natives. This confrontation along with the assertion of the historical and cultural identity of the locale designates the postcolonial theme of the novel. Throughout the eye of the omniscient narrator, Gita Mehta interweaves the geographical components of the setting with authentic historical material to carve out the native identity. With the given images of the two kingdoms, Balmer and Sirpur, sets of traditions, life-style images, authentic scenes of nature, royal hierarchies and codes of ruling, the novelist designates the royal identity of the princely India. The novelist exposes the history of thousands years which the kingdoms belong to—they stand for the genuine history of the subcontinent. In the same context, the novel traces the political changes that the kingdoms undergo while the whole subcontinent achieves independence.

#### Conclusion:

Beginning with 1897, the novel finishes up with the finish of an age when India achieved opportunity and the royal states converged with the union - some eagerly and others unwillingly. The novel incorporates the imperative occasions with which new century set in the famine of 1898, the regularly expanding British impendance



in the issues of the royal states, rise of Gandhiji and other national leaders, their clarion call to the country, the two wars, awakening of the democratic spirit and finally Independence. Inside this casing work, Gita Mehta weaves the tale of Jaya, the Princess of Balmer and Maharani of Sirpur. At better places, we discover subject of custom and advancement. We discover the scene of collections of mistresses, the court interests, the tiger chases, the disregarded Maharanis, the alluring fancy women, sexual way of life of rulers, their whimsies, indulgences and superficialities. Jaya is a lady who acknowledges change nimbly and finally fills in the form for candidature in the elections. The end takes us to the starting when Maharaja Jai Singh teaches his children Rajniti, the philosophy of monarchy. The novel praises the triumph of our perpetual standards of Rajniti which our rulers had forgotten but which are inherent in our system of monarchy. Gita Mehta's depiction of conventional components includes her assault on numerous social shades of malice, for example, the custom of Sati, caste, widowhood etc. She portrays these social shades of malice and makes us wary of its results and terrible impacts.

*The novel is rich in detail and intricacy.*

*Be that as it may, a significant part of the activity, similar to Gandhi's salt walk or the vicious battles amongst Hindus and Muslims, is experienced from a distance, through those to whom Jaya is connected rather than through Jaya herself. The novel has been reprimanded for an absence of character improvement and profundity. However, the novel is most valuable as an account of a lost way of life as it was vanishing within the complex political realities that gave birth, ultimately, to the modern nations of India and Pakistan.*

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